THE WAR GAMES - 1

DOCTOR WHO

AN ADVENTURE IN SPACE & TIME

CODE: Z.Z. T. Dicks & M. Hulke

The TARDIS materialised in what appeared to be Europe during the First World War, but my companions and I soon discovered that we were in fact on an alien world, caught up in an evil plan of galactic conquest.

Aliens, led by a War Lord, had kidnapped soldiers from various major wars in Earth's history and had brought them here to kill one another, after first processing them to leave them none the wiser. The planet was split into zones corresponding to the different wars, with the Aliens' HQ in the middle.

The Aliens were being helped by a member of my own race, the Time Lords, who had brought with him the secret of Space/Time travel and enabled them to collect the armies from Earth. Now known as the War Chief, he told me that the object of the War Games was to leave only the most disciplined, courageous fighters alive to form a single, invincible force. With this great army, the Aliens would then bring a new order of peace to the Galaxy - thereby turning Man's supposed savagery to some purpose. I wasn't convinced by these arguments, though; no objective could justify such slaughter. It was a disgusting plan which would merely produce an empire of slaves.

A 5% failure rate in the Aliens' conditioning process had resulted in Resistance forces building up in the war zones. When captured and interrogated by the Alien Security Chief, Zoe was able to memorise complete details of these forces, while I, meanwhile, discovered how to deprocess the soldiers. Escaping back to the war zones, we then organised the Resistance into a single large army, which would stand a better chance of success than the numerous scattered groups.

The War Chief secretly intended taking over as Supreme Galactic Ruler, but to do so he would need my help, so I was captured alone. He explained that he had shown the Aliens how to operate the SIDRAT travel machines but not how to construct them, and those he had given them possessed only a limited lifespan. By the time he had taken control this would have expired, so he wanted to use my TARDIS; with it, he would have the only operational Space/Time machine and could rule without fear of opposition.

Apparently betraying my friends (thereby proving my loyalty to the Aliens and dissuading them from exploding a neutron bomb), I summoned the Resistance leaders to the HQ to be rounded up. However, with most of the Alien guards in the zones attempting to sort out the Resistance problems there, we were able to take over the HQ and force the War Chief to stop the Games. He managed to escape, but was killed - his treachery and earlier murder of the Security Chief having been discovered by the War Lord.

Regrettably, I had no choice but to call on the only people who could put an end to this whole ghastly business and send everyone back home - the Time Lords. Knowing that they would also be able to track me down at last, I returned with Jamie and Zoe to the First World War zone and tried to get back to the TARDIS...

$\partial^3 \Sigma x^2$

DRAMA EXTRACT

Commandant Gorton was not having a good day. His problems had begun that morning with the arrival of a new prisoner, a Scots deserter wearing clothes more suited to the 18th than the 20th Century. No sooner had this fellow been locked away than another had been brought in - this time claiming to be a Redcoat soldier from 1745, complete with uniform and ball musket! Things had really started going wrong, though, when a belligerent War Office inspector had turned up out of the blue - dressed in the manner of a music hall clown.

Gorton was conscious of this man standing over him as he listened to an agitated 'phone call from a guard officer, telling him that on top of everything else, the two oddly-clothed prisoners had now escaped! "Shot?" he asked, anxiously. "Both of them ...? I see. Right, keep me informed." Carefully he replaced the receiver, hardly daring to relay his news to the inspector. "That's one of them" he ventured, "Shot while trying to escape."

"Shot? Which one was it? The Highlander?" It was not the inspector who spoke but his young secretary.

"No," replied Gorton, puzzled. "But does it matter?"

"Matter!?" blustered the little man from the War Office. "It certainly does matter. Shooting down prisoners - it's barbaric!"

"They were trying to escape" protested the Commandant, incredulous.

"That's no excuse for murder. I want the other man brought here."

"What for?"

"I'm not satisfied - I want to hear the prisoner's side of the story."

Scarcely able to believe his own ears, Gorton reached for the 'phone. A short while later, James Robert McCrimmon was escorted into the office by a guard, dishevelled and struggling. Jamie's face broke into a grin as he recognised two friends.

"Doctor ..." he began.

"We'll see you get a doctor if you need one, my man" snapped the little man, cutting off Jamie's tirade of welcome. "Dismiss your man, Commandant."

At a signal from Gorton, the Military Policeman released his grip on the young Scot's arm and left the room. Eagerly, Jamie turned to face his old friend. "Hey, what are you doing ...?"

"Speak when you are spoken to, my man" cut in the Doctor. "What's all this about trying to escape?"

"Eh? You know I shouldn't have been ..."

"I'm not concerned with that. What happened to the man you escaped with?"

Slowly the penny dropped. Realising that for reasons of his own the Doctor was playing some masquerade, Jamie decided to play along. "He was shot - shot in the leg. And they were going to shoot me too."

The Doctor rounded on Gorton. "This is a very serious matter. I shall have to make a full report."

"I'm fully prepared to answer for my actions" fumed the Commandant. "An escaping prisoner must expect to get shot at."

"Even in time of war there is no reason for acting like barbarians."

"Are you mad? The man was trying to escape. My men had no alternative but to shoot."

"We'll see what General Smythe has to say about that."

Gorton slammed his fist down on the table, reaching for the 'phone with his other hand. "Indeed we will."

"What are you doing?" asked the Doctor, uncertainly.

"I'm telephoning General Smythe. I'm not having some idiot from the War Office barging in here and telling me my job. I've had all I can take from you, sir." He wound the receiver handle. "Get me General Smythe."

STORY REVIEW

Trevor Wayne

Only a few years ago, 'The War Games' cropped up in a conversation I was having at the office. "That was a terrible story" was the verdict expressed by a colleague - admittedly not a particularly sensitive one, nor a fan of the series. However, it says something of the story that it was able to provoke such a reaction so many years after its transmission, whereas 'The Space Pirates' is generally totally forgotten. A common criticism is that it was over-long and repetitious. However, I would venture to counter that by suggesting that it was not long enough and that in a story involving temporal displacement one must expect and accept some recurring events. In fact, there was enough potential in this one story to fill the entire season, but as it turned out it appeared rushed and seemed to have been extended far beyond the length originally intended. The problem was that the production team attempted far too much with far too little in the way of resources.

The opening episodes are excellent. Clearly a great deal of effort and the budget for this particular story are expended in the first three episodes. The battle-scarred interior of the chateau where 'General Smythe' has his HQ, complete with bullet holes across the walls, and the splendidly detailed reconstruction of the trenches, right down to the chalked "Clapham Junction" graffiti at one intersection, are some of the best sets seen in the series in a very long time. Such care builds a real feeling of the historical period represented and thus causes a great deal of surprise and disquiet in the mind of the viewer when Smythe is seen using telecommunications equipment not invented - on Earth - in 1917.

Once the time travellers have passed through the mist which separates the various "war zones" (curiously enough there is a legend of a regiment during World War 1 marching into a mist and never being seen again) the high production values sadly evaporate. The "Roman zone", for example, is represented by repeated use of inaccurate footage of charging Roman soldiers.

There are further disappointments to follow when the Aliens behind the sinister War Games are revealed as a race of smallish bespectacled men. It is always possible that they were intended as some sort of allegory for the civil servants and politicians who we all know are the ones who actually start wars. Thus it is fitting that two of the brutal First World War generals should be revealed as members of the same species. That notwithstanding, these Aliens, who are not even dignified with a name (even individuals are known only by titles - War Lord, Security Chief, Scientist - or aliases - Smythe and von Weich), are a very dull enemy for the Doctor. The mysterious Alien HQ at the heart of the war zones turns out to be a rather unremarkable 'cardboard' construction, and further detracts from the Aliens as foes.

Perhaps the most disturbing thing about 'The War Games' is the way in which it seems to repudiate the elements regularly included in previous stories. The Aliens have no name, culture or memorable costume - unlike the Daleks, Cybermen, Ice Warriors and so on - the near-obligatory romantic sub-plot, in this case with Carstairs and Lady Jennifer, simply dissipates before it even really starts and the time travelling capability of the TARDIS is userped, first by a World War 1 ambulance and then by devices known as SIDRATs (and yes, that is TARDIS backwards).

The strong supporting characters that usually contribute so much to each story are almost completely absent. Edward Brayshaw's haunted, desparate War Chief, conspicuous among the aliens for his lack of spectacles, is ultimately too fragile to be very mem-

orable as a villain. Even when it is revealed that he is of the same people as the Doctor himself, he fails to make much impression - even less, in fact, than James Bree's suspicious and snide Security Chief. Neither character makes it to the final episode. The War Lord - leader of the Aliens - does, but even he does not seem as dangerous as we are led to believe by some of the other characters. He comes and goes from the home planet (again unnamed) with the air of having just crossed the road; presumably with the aid of a SIDRAT. Most surprising is the fact that he is portrayed by the excellent Philip Madoc; dressed in a dull, featureless suit with spectacles that look like they have been made from the bottoms of two milk bottles and with what seems to be several days' growth of beard (presumably so that he would not be recognised from his appearance as Eelek in 'The Krotons' (Serial "WW")), he comes over more as an escaped convict than a war lord. The quiet menace of which Mr Madoc is a master is well suited to the subtle yet wide-reaching threat which the Aliens pose for the galaxy, but is a trifle spoiled by his unprepossessing appearance.

How much more effective it would have been had the War Chief and War Lord been combined as one character; a rebel Time Lord who had seized power on the Aliens' planet and then conceived the War Games as a means of securing the entire galaxy. Perhaps rather than simply being a megalomaniac he could genuinely have thought that he could bring about peace in this way. Whichever, by combining the two, more time and dialogue could have been allocated to Philip Madoc and, who knows, perhaps the character could have escaped the Time Lords to dog the Doctor again.

The Resistance, a splendid idea, are also sadly under used. There are too many caricatures among their ranks, with no solid characterisation, and the Doctor and Zoe bring this disparate group together all too easily. Their distrust both of each other and of the Doctor is played down so much that at times it almost vanishes. The tension of the story could have been greatly increased had the Resistance been totally out of the Doctor's - or, indeed, anyone else's - control. If an individual leader had to emerge, why not make it an ambitious Roman Tribune who first discovers the power of the machine gun and then that of the Alien weapons, finally taking over the wild dream of galactic conquest?

As for the regulars, dialogue-wise it is very much the Doctor's story as he talks his way in and out of trouble, gradually outwitting the Aliens, organising the Resistance and eventually stopping the holocaust of the War Games. Jamie, back among some of his contemporaries for the first time since 1745, ironically becomes a temporary ally of an English 'Redcoat', but is largely left behind or anxiously flapping around either the Doctor's or Zoe's coat tails. Zoe still has a chance to exercise her photographic memory, superior intelligence and ever ready tongue, but is deprived of her usual alluring attire and spends most of the time in a raincoat. When Jamie poses as a Resistance leader it is at her suggestion, in a disguise of her devising, and with her doing all the talking! Perhaps Freudian scholars might like to read something into the fact that she is wearing trousers and he a skirt.

Finally, with the War Games stopped and the Aliens defeated, the Doctor and his companions try to regain the TARDIS and escape before the Doctor's own people arrive to return the millions of stranded human soldiers to their correct places in Space and Time. But as the three time travellers run towards the TARDIS, everything begins to run in slow motion - almost as if the series itself were finally running out of energy ....

SPACE & TIME

Editor.....Stephen James Walker
Art Editor.....Drog
Design Editor.....Deanne Holding
Cover.....Andrew Martin
Interior Art.....Phil Bevan
Contributors this issue.....J. Jeremy Bentham
John Bok
Gary Hopkins
Trevor Wayne
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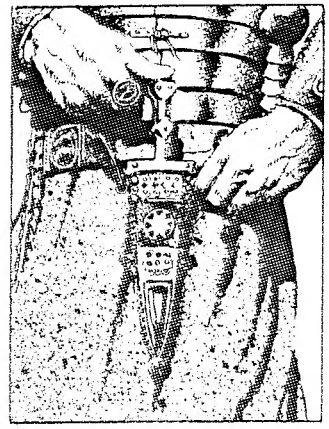
Editorial address.....9, Tall Elms Close
Bromley
Kent

SPACE & TIME

DERRICK SHERWIN

Susan James



Like many people involved in television production, Derrick Sherwin began his career in the theatre. He had a design background, and worked initially as a junior set designer and artist. This led on to a number of other jobs involving the design of scenery, props and so on, plus a spell as a lighting designer in London's West End. He then turned his hand to acting; a profession he was to pursue for many years in theatre, films and television.

Eventually, while continuing to act, he also began to work as a freelance writer. Plays formed the bulk of his output during this period, but he had a number of 'stints' writing for popular television series of the early 1960s, such as 'Crossroads', 'Z Cars' and 'The Barron'. On several occasions this led to a situation where he was both writing for and appearing in the same series simultaneously. Such was the case with 'United', a BBC soap opera about a football team, with which he initially became involved as an actor but three months later found himself scripting two out of every three episodes!

In 1967 Sherwin joined the BBC and gained his first Script Editor posting on 'Doctor Who'. This marked the beginning of an association with Producer Peter Bryant that was to last for several years after they both left the series, firstly on 'Paul Temple', a new show which had run into difficulties after initially being quite successful, and subsequently on a number of other productions.

The first story Sherwin worked on for 'Doctor Who' was David Whitaker's 'The Enemy of the World' (Serial "PP"), which he remembers re-writing over the Christmas period 1967. His first formal credit, however, came with the following story, 'The Web of Fear' (Serial "QQ"). It was at about this time that, with Peter Bryant's approval, he brought in writer Terrance Dicks to act as his assistant, having previously worked with him on 'Crossroads'. When asked why he chose Dicks, he replies: "He had a clinical, analytical mind. Didn't write the best dialogue in the world, didn't know too much about characterisation - he wasn't a dramatist as such - but he was a very analytical story-teller, which is largely what 'Doctor Who' needs

because there's the character of Doctor Who and everything else is fairly irrelevant - you're either 'black' or 'white'."

Together, Sherwin and Dicks thus shared the Script Editor's responsibilities for the remainder of the fifth season and the whole of the sixth. Apart from commissioning and editing stories, and very often supplying and refining the ideas for them, Sherwin also wrote one complete serial himself - 'The Invasion' (Serial "VV"). This was based on a Kit Pedler storyline and, at eight episodes, was somewhat longer than usual for the series. This was a fact which merely reflected Sherwin's general policy of allowing the number of episodes allocated to any given story to be determined largely by the natural length of that story. "The Cyberman idea was a good one with lots of 'legs' to it as a story" he explains, "and I simply wrote it up as I saw fit. There was certainly enough material there for however many episodes it ran to.

"You could nearly always, with all of those stories, tighten up, pull them down an episode, cram events further back down. But it would always be at the expense of telling the story too fast - because remember you're speaking to kids, who can't grasp 'one-liners'. You have to tell them about it, show them, and tell 'em again. It may seem a bit tedious to an adult audience, but it's the one rule of story-telling which definitely pays off for kids. It's relatively pedantic, but you have to do it."

Leading on from this, Sherwin explains that while the 'Doctor Who' audience ranged from five to seventy-five year olds, he generally aimed the stories at children in the eight to fourteen age range, "the intelligent, inquisitive age as opposed to the younger ones, who would simply be intrigued by the 'uglies' and the Doctor making a fool of himself. The others beyond that age would be sitting there watching it because it's 'Doctor Who' and they used to watch it in their youth, or because they've got nothing else to do; or parents who sit there watching it with the younger children because they don't want them to be frightened; or old people because it appeals to the kind

of state their minds have got to - they all tend to revert to being children! But it had a long and loyal audience."

As the sixth season progressed, Sherwin became unofficial 'joint Producer' of the series with Peter Bryant, eventually taking over from him completely when he left to start work on 'Paul Temple'. Terrance Dicks, meanwhile, was elevated from the position of Assistant Script Editor to that of Script Editor proper, and it was to him that the task fell of writing Patrick Troughton's last story as the Doctor when a number of planned scripts fell through almost at the last minute. The resulting, necessarily epic-length, serial - co-written by Malcolm Hulke - was not at all to Derrick Sherwin's taste.

"'The War Games' was a monster" he exclaims, "which shouldn't have strung out that long, because it hadn't really got that much story in it. You could just extend it by making another War Game, basically. But as a developing saga it didn't really have the running characters to hang it together. It was all the bits from history, with people playing out various War Games, calling back historical events and so on, which is quite a nice idea; but it never actually worked properly, in my opinion. It was always planned as a ten-parter - intended to be an epic, which indeed it was - but it didn't have the 'legs' for it."

The question of whether or not 'Doctor Who' would be returning for another season after 'The War Games' was very much in the balance at the time the story went into production (see page "50-11" and feature in 'Season Six Special' release). When the 'Powers-that-Be' eventually decided to reprieve the series, it fell to Derrick Sherwin and Peter Bryant - who was still acting in an advisory capacity - to determine what direction it should take as it entered the 1970s. Like Bryant, Sherwin was very keen on bringing the whole thing "down to Earth", and indeed he had already demonstrated this preference in developing Kit Pedler's storyline for 'The Invasion':

"The idea of it happening on Earth with real people who were involved in everyday lives was a good one," he asserts. "So I invented the United Nations International Taskforce, or whatever it was, and brought in all these new characters.

"The Courtney character (Lethbridge-Stewart) was a good foil for the Doctor - a typical, type-cast, crass idiot from the Army, but nevertheless relatively intelligent and reliable and honest and straightforward; he was, well, limp."

The greater use of Earth-bound settings was thus Sherwin's top priority in developing a new format for 'Doctor Who', with an increased emphasis on realism and identifiable situations. "I think people get bored with seeing monsters all the time" he states. "They get bored with seeing funny planets and weird frogs and people with trees growing out of their ears. Going back into history as well - the historical bits were incredibly boring. The monsters were O.K. if you actually had a good monster, and the interplanetary stuff was fine as long as you had good models. But it was all expensive, and I personally felt that at that time it was absolutely essential to bring it down to Earth, to get the audience back and to make it a real show they could watch; something they could identify with."

RADIO TIMES

Throughout the 1960s, almost every 'Doctor Who' story received a small introductory feature in the 'Radio Times'. Below is the last of these, which appeared in the issue dated 17th to 23rd April 1969.

Back on earth for The War Games

Dr. Who is off on his last adventure for a while. Here Gay Search recalls his exploits—and looks into the future

1 SAT 5.15

IN THE two-and-a-half years since Dr. Who, by using one of his more impressive secret formulas, managed to make himself a couple of thousand years younger, he has travelled billions of miles through space and almost as many years through time.

The young version of Dr. Who, played of course by Patrick Troughton, had his first taste of adventure in a tussle with the Daleks, an old enemy. His second adventure took him back in time into the eighteenth century, to the battle of Culloden, where he managed to rescue some defeated Highlanders from the gallows or transportation.

One of these Highlanders—an obstinate lad by the name of Jamie—chose to stay with the doctor and left with him in the *Tardis*. 'Jamie did become a bit more flexible as time went on,' says Frazer Hines, who plays the part.

Together they fought off Cybermen and the Macra and again came up against the Daleks. From their evil clutches they rescued Victoria—played by Deborah Watling—daughter of a Victorian scientist, who, after her father was killed, chose to join the crew of the *Tardis*. In the course of their travels they came up against the Cybermen, the Yeti, the Ice Warriors, but for Victoria the seaweed creature was the last straw—she decided to stay on earth.

'Poor Victoria did have a terrible time one way and another,' says Deborah. 'She was always being scared out of her wits, but I enjoyed it enormously.' Deborah has found that the outfits she wore in the series were extremely popular, and customers in the boutique she now owns often ask if they can have copies of them!

Zoe (Wendy Padbury), who joined the doctor and Jamie on their next adventures, was no timid Victorian miss. She was a girl from the future whose brain power sometimes astounded even the doctor. The three of them have fought the old enemies and, most recently, the Space Pirates. Now they're back on earth for The War Games, their last adventure for the time being.

Dr. Who will be back in the New Year in glorious colour without Jamie or Zoe and with a new doctor. Patrick Troughton and Frazer Hines are both sad that their long relationship is coming to an end. 'It's been great fun,' Patrick Troughton says, and he adds philosophically: 'Now I'm going to sit at home again and wait for the telephone to ring.'

Frazer Hines says: 'It's been marvellous working with Patrick and I've learnt a lot—improved enormously — through watching him. *He* says I haven't!' One small consolation for Frazer, though, is that he won't have to wear the kilt any more. 'It's no joke on a windy day—and have you ever tried riding a horse in one?'

Both Wendy Padbury and Deborah Watling are full of admiration for Patrick Troughton.

But Patrick is making sure that this *Dr. Who* goes out in a blaze of glory. The final action-packed adventure of the present series is centred on various wars in mankind's history, and the doctor is captured by his own people, the Time Lords.

FILM SCHEDULING

Jeremy Bentham

One of the most important duties of the Director's Production Assistant (P.A.) on any show requiring location filming is compilation and distribution of the Film Diary.

Mounting even a small excursion necessitates the involvement of a veritable army of people, from the cast and their agents to all the technical and back-up personnel required. Figure 1 below shows the distribution list for the Film Diary devised by Edwina Verner for 'The War Games'. Top of the list are the Producer and Script Editor, but below them are the various Department Heads who must approve the schedule from the cost and technical points of view. The show's principal Designers get copies, as do their Department Heads who, in turn, will approve the materials and staff being taken on location from their Departments - such as Make-Up Assistants and their equipment.

Transportation - for scenery, equipment, props and people - must be laid on, so staff in those duties must get copies, as must anyone concerned with such aspects as feeding the crew on location. Various photographic and publicity bodies are included out of courtesy in case any of them opt to visit the location for promotional purposes. Last but not least, the artists' agents need to receive copies of the document so that they know on what days to advise their clients to be at the shoot.

Figure 2 overleaf is part of the diary summary, showing which location will be visited on any given day, what scenes will be shot, the artists, extras and stunt men needed and any specialised information. Note here that Wednesday 2nd April is a standby day, in case bad weather or accidents should hold up shooting on any previous day.

Figure 3 overleaf is the detailed breakdown of one day's itinerary. On the first day of a location shoot (not shown), full travel details will be given for the technical crew, who will be resident on the location. As some artists may be required only on certain days, the Artists Call section tells the agents on what days to send their clients to the location, and by what means they should travel (for which the BBC will re-imburse). In the case of Bernard Davies (playing a German soldier) March 28th is his first day on call, hence his home phone number appears in case of emergency. Contacting him, in such an eventuality, would be the P.A.'s responsibility.

Travel directions from the base hotel to the day's location appear under the Directions headings, and most Film Diaries include a map of the area in the appendix.

The Contact heading denotes the person, or body, responsible for allowing the BBC to use any given location. Even 'Doctor Who' cannot film on a rubbish dump without somebody approving it .... Specialist facilities - Armourers, Ambulances, caterers etc. - will also find their calls here.

Not all filming is done on location, and 'Doctor Who' in particular makes great use of Ealing Sound Stages. Figure 4 overleaf is a call sheet for a filming session at Ealing. This is basically similar to location call sheets, but note the extended requirements by Visual Effects - e.g. the 16mm high speed film camera.

1

"DOCTOR WHO AND THE WAR GAMES" (ZZ) 2318/3360

by
Terrance Dicks and Malcolm Hulke

FILM DIARY

Producer	.. .. ..	DERRICK SHERWIN
Director	.. .. ..	DAVID MALONEY
Designer	.. .. ..	ROGER CHEVELEY
P.A.	.. .. ..	EDWINA VERNER
A.P.Ms	.. .. ..	MARION McDOUGALL
		CAROLINE WALMESLEY
Assistant	.. .. ..	CAROLE BISSET
Costume	.. .. ..	NICK BULLEN
Make Up	.. .. ..	SYLVIA JAMES
Cameraman	.. .. ..	ALAN JONAS
Assistant	.. .. ..	JOHN WALKER
Sound Recordist	.. .. ..	BILL MEEKUMS
Assistant	.. .. ..	ALAN COOPER

Filming dates: 23rd March - 2nd April: Location.
3rd April: Stage 2, Ealing.

Locations: Please see schedule.

DISTRIBUTION:

Derrick Sherwin, 505 Union
Terrance Dicks, 504 Union
H. Serials D. Tel. 406 Thresh.
Org. Serials D. Tel. 406 Thresh.
A.(A) Serials D.Tel. 404 Thresh.
Hugh Wilson, E.16 T.F.S. (2)
Lighting Office, T.F.S. (4)
Alan Jonas (2)
Bill Meekums (2)
Martin Day, Group One (2)
Nick Bullen, 3133 TC (2)
Sylvia James, E. 801 TC (2)
Head of Make up Dept. E.809 TC
Head of Costume Dept. 3020 TC
Visual Effects, 218 SB, TC (2)
Bert Davies TC (2)
Scenemaster TC
Frank Holland, TC
Maurice Watson, SB TC
Movement Control
Programme Transport, TC
Transport, Kendal Avenue.
Rocks Farm, Ruislip.
Farmcraft, New Malden.
Fairways Caterers, S.E.4.
Miss Rowe , Bentinck Ho.
Miss Work, TC

Press Office, 2009 TC
Pictorial Publicity, Cav.Fl.
Barbara Buchanan, 2025 KE.
Main Reception, TC.
Howard King, c/o 4032 TC
John Staple, c/o 4034 TC
Photographic Section, TC
Alan Jeapes, Graphics, TC
Roger Cheveley, 412 SB TC (2)

Alander Agency.
Adele Lorraine Agency
Denton de Gray.

ARTISTS:

Patrick Troughton
Wendy Padbury
Fraser Hines
David Savile
Jane Sherwin
John Livesey
Bernard Davies
Peter Diamond
Peter Stanton
Hubert Rees
Pat Gorman
Tony Meehan

(50-10)

SUNDAY 30TH	MONDAY 31ST	TUESDAY 1ST	WEDNESDAY 2ND	THURSDAY 3RD
ROADS	MIDDLE PATH	FARM	STANDBY DAY	STAGE 2, EALING
AM: Ep.3 T/K 9 (Ambulance finale) Ep.2 T/K 5	Ep.3. T/K 9 Confederate Ambush & Escape	AM: Ep.1 T/K 2 Ep.2 T/K 1		Ep.3. T/K 3 4 5 6
PM: Ep.3 T/K 7 8 (½ day) Ep.2 T/K 2 6	(1 day) ARTISTS: DOCTOR JAMIE ZOE CARSTAIRS JENNIFER Stunt: 4 CONFEDERATE HORSEMEN 2 FOOTSOLDIERS NS: 4 CONFEDERATE FOOTSOLDIERS	PM: Ep.2 T/K 3 4 (½ day) (+ blowing up) Ep.8 T/K 2 ARTISTS: DOCTOR ZOE CAPTAIN RANSOM JAMIE REDCOAT SOLDIER MILITARY POLICEMAN Stunt CRIMEAN SOLDIER RESISTANCE MEN NS: FIRING SQUAD (6 Men) PRISONERS (4 Men) SNIPER MILITARY POLICEMAN	Sonic Screwdriver (Special F/X) Ep.10 T/K ARTISTS: THE DOCTOR
ARTISTS: DOCTOR ZOE CARSTAIRS JENNIFER JAMIE MILITARY CHAUFFEUR NS: CONFEDERATE SOLDIER				

Arranged for ambulance 24th - 31st inc. i.e. 8 days

Patrick off for 2 days - 28th & 29th.

2

WEDNESDAY 26TH MARCH

UNIT CALL: To be on location at 9.00 a.m.

LIGHTING: To be on location at 9.00 a.m.

ARTISTS CALL:

PATRICK TROUGHTON .... Dr. Who
FRAZER HINES ..... Jamie
WENDY PADBURY ..... Zoe
DAVID SAVILE ..... Carstairs
JANE SHERWIN ..... Lady Jennifer

Make up and Wardrobe calls will be given the previous evening. Above artists will travel to location in coach with wardrobe, make up and A.FM. leaving hotel at 8.30 a.m.

****

GERMAN SOLDIERS: (Adele Lorraine 6ER 1895)
Gary Dean : Andrew Andreas: Denis Balcombe - doubling as 1745 Redcoat.
*Alex Donald - doubling as British Soldier.
REDCOAT: Denis Balcombe (as above)
BERNARD DAVIES ..... German Soldier (603 8482)
*Above artists to travel from Victoria to Brighton, catching 7.28 train and arriving at 8.30 a.m. where Mini bus and AFM will meet them and take them to location.

LOCATION: Sheepcote Tip, Wilson Avenue, Brighton.

DIRECTIONS TO LOCATION: As Sunday 23rd March, See Map "A"

PARKING: As Sunday 23rd March.

PROPS: Van & 3 Men to be on location at 9.00 a.m.

TRANSPORT: Mini bus will go to Clarges Hotel, Marine Parade at 8.20 a.m. and collect AFM and go to Brighton Station to meet artists and take them to location.
41 seater coach to be at Clarges Hotel at 8.20 am to leave for location at 8.30 a.m. with artists, wardrobe and make up, and AFM.

CATERING: Fairways. TID 7902

CONTACT: Mr. Kelley, Brighton (OBR 3) 29801. Ext. 256

ARMOURERS: To be on location at 9.00 a.m.

AMBULANCE: To be on location at 9.00 a.m.

ITINERARY:
9.00 a.m. Arrive, set up & shoot DAY
10.30 a.m. Coffee Break
1 - 2 p.m. Lunch
6.00 p.m. Approx. Termination

REFERENCE: Ep. 3. T/K Seq. 1 (shots 22,23 p.20)
Ep. 3. T/K Seq. 2 (shots 1 - 4.p.21)
(Jamie in heather)
Ep.10.

3

THURSDAY 3RD APRIL

UNIT CALL:

ARTISTS CALL: On Stage 2, TFS, to shoot at 9.30 a.m.
PATRICK TROUGHTON

Called for Make up and Wardrobe at Ealing Film Studios at

VISUAL EFFECTS: On Stage 2, ready to shoot at 9.30 a.m.

PROPS: Go direct to Ealing.

VISUAL EFFECTS REQUIREMENTS:
Special Gun Butt
Sonic Screwdriver
Smoke Gun (for smoke loop)
Doctor's silver box.

REFERENCE: Ep. 3. m/K Seqs. 3,4,5,6. (p. 22)
Ep. 10.T/K Seq.

TECHNICAL REQUIREMENTS: 16 mm. High Speed Camera.

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4

TECHNICAL OBSERVATIONS

By early spring 1969, 'Doctor Who' was in a considerable state of flux, with its future never more undecided. Peter Bryant had already departed the operational side of the show, being involved now only with strategic rather than tactical aspects, leaving the vacant Producer's seat with 'caretaker' Derrick Sherwin.

Amidst all the uncertainties over the programme's future, a more immediate problem presented itself when no less than two stories - a promising script from a newcomer writer and the latest re-write of a David Whitaker story called 'Invaders from Mars', latterly re-titled 'Carriers of Death' - proved unworkable and fell through, leaving a yawning gap in the programme schedules. With nothing else available to fill that gap, it was decided that Script Editor Terrance Dicks would have to pen a story himself.

This was to be no two episode 'filler', however; not only would Dicks have to cover the combined lenghts of the two 'collapsed' stories, but he would also need to create a reasonably economical show that would be open-ended enough to allow the Powers-that-Be time to decide 'Doctor Who's' future once and for all. What was needed was, in essence, a continuing soap-opera style story, the momentum of which could be maintained until the signal was given to wind it up. Not only that, but the initial scripts would be needed almost immediately to meet the joining date of Director David Maloney.

Faced with such a tight deadline, Dicks decided to call in a co-writer to help him with this mammoth task. The writer he chose was Malcolm Hulke, a fellow member of the 'Crossroads' scripting team who had previously contributed to 'Doctor Who' with 'The Faceless Ones' (Serial "KK"). There were three basic reasons for Hulke being chosen: firstly, he and Dicks had worked successfully together in the past on everything from 'Crossroads' to 'The Avengers'; secondly, he lived literally just around the corner from Dicks; and thirdly, he was a very fast typist.

'The War Games' was the end result of this collaboration. The basic premise of the story was a series of time zones, each with a different battle from pre-1917 history in progress. Thus, as the action began to flag in one time zone, audience interest could be sustained by introducing a new setting with new characters. Dicks gives Hulke general credit for devising this format and maintains that once it had been decided upon, the finished, workable scripts were produced at the rate of one every two days.

While the writers had few limitations to work to, it was already certain that the three regular cast members would all be leaving at the end of the story; Jamie and Zoe would thus have to be written out, as would Patrick Troughton's Doctor, either through regeneration or by some other, more permanent means of despatch ....

By David Maloney's joining date, the length of the story had been settled at ten episodes, with the content of all but the last of these more or less decided. So, despite a thin budget, Maloney knew that at least he had ten episodes' worth of money with which to make the second Doctor's final appearance a fairly spectacular one.

The major budget overhead proved to be location filming. With ten episodes to cover, virtually a fortnight was set aside late in March 1969 for shooting the film footage - ten days' exterior work at Eastdean, Westdean, Westmeston and Brighton, plus one day at Ealing Studios for special effects (see page "50-09" for feature on Film Scheduling).

The extra money also ran to affording some specialised facilities for the location shooting. The services of several Armourers were called upon to provide authentic weapons for the production - everything from swords to Webley revolvers, rifles and even a machine gun (loaded, of course, with blanks). Some of these were also used later in the electronic studio, under strictly controlled conditions.

The Roman chariot, World War 1 staff car and ambulance were all hired from an external company - the latter two being genuine period pieces. The horses, ridden by a four strong band of stuntmen under the direction of Peter Diamond, were hired from a local riding stable near Brighton.

The theatrical costumiers Bermans and Nathans provided all period costumes seen in this story. Coincidentally, many of the World War 1 costumes had only just been returned after having been used for the feature film 'Oh, What A Lovely War', some of which had been shot on the same Brighton rubbish tip location planned for 'The War Games'. Whether by accident or design, much of the site was still configured to look like the Somme battlefield when Maloney and his crew arrived, reducing setting-up time greatly.

Michaeljohn Harris supervised all mechanical special effects for the story - a task which principally consisted of orchestrating explosions. Fairly harmless 'bangs' were made to look spectacular by topping the explosive 'cones' with lightweight balsa and polystyrene, padded down with large quantities of cocoa powder. Accompanied by appropriate sound effects, the high-rising cocoa powder could look very like tons of earth being thrown up.

Bidding for his share of the story's budget, composer Dudley Simpson hired a five-piece orchestra for the incidental music. Aside from the odd 'sting', all the composed music was arranged into themes, to help differentiate one group of soldiers from another; a menacing passage for the Aliens, a boisterous charge for the Romans, and a rousing march for the Resistance fighters.

Alan Jeapes of the BBC's Graphics Division designed a special title sequence for this story. The story name, writers' credit and episode number captions were flashed up between rapid intercuts of World War 1 photographs and gun flash 'whiteouts', suggesting - with suitable sounds added - a battlefield at night.

For the appearance and disappearance of the SIDRAT machines (named as such only once, in episode seven), Brian Hodgson used a slightly 'coarsened' version of the TARDIS 'flying away' sound. Studio-wise, the SIDRATs' re/dematerialisation was accomplished by the old dodge of mixing from a caption slide (set without SIDRAT) to live set (with SIDRAT), or vice versa. Caption slides were also used for cutaways showing the large numbers of troops supposedly carried aboard each SIDRAT.

Different types of slides were used for the optical effects seen in the story. Contra-rotating polarised slides, back-lit, provided the spiralling effect seen whenever the Alien guards fired their guns (all of which were working props with a sequencer flashing a string of lights in the muzzle). For the force field effect, one camera was trained on a sheet of metal, relief-patterned with ranks of circles. When a strobe light was played across the surface of the sheet, the changing reflections from the pattern's facets gave a twinkling effect; very convincing when mixed with the image from a live-action set.

More complex were the visual effects which had to be pre-shot on film. These included the Doctor's demonstration of his sonic screwdriver removing a screw from the butt of a special prop gun, and the stop-motion sequence as he forms his thoughts into a cube assembled from six squares in episode nine.

Aside from the first mention of the Time Lords, episode six was noteworthy for the screen debut of Patrick Troughton's son, David. Although he had 'carried a spear' in 'The Enemy of the World' (Serial "PP"), this was his formal screen test in a short passage, written by Terrance Dicks, which allowed him both to act and to do a studio fight scene.

To avoid having to build a special set, David Maloney got around episode six's requirement for a shrinking SIDRAT interior by placing Messrs Troughton, Hines and Savile (playing Lieutenant Carstairs) on an elevatable camera dolly. On cue, they were raised up on the dolly towards the set's ceiling. Tracked from below, the resulting camera shot of the actors appeared to show the set shrinking towards them.

A high speed film camera was used to shoot the sequence of Jamie, Zoe and the Doctor struggling towards the TARDIS in the face of the Time Lords' power. Projected at normal speed, the finished scene had a slow motion quality to it, made all the more sinister by the artists' lines being overdubbed via a ring modulator.

PRODUCTION CREDITS

SERIAL "ZZ" | TEN EPISODES * | BLACK AND WHITE

PART 1	-	19th. April 1969
PART 2	-	26th. April 1969
PART 3	-	3rd. May 1969
PART 4	-	10th. May 1969
PART 5	-	17th. May 1969
PART 6	-	24th. May 1969
PART 7	-	31st. May 1969
PART 8	-	7th. June 1969
PART 9	-	14th. June 1969

CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Zoe.....Wendy Padbury

Lady Jennifer Buckingham
Jane Sherwin
German soldier.....John Livesey
Lieutenant Carstairs....David Savile
Major Barrington.....Terence Bayler
Sergeant Willis.....Brian Forster
General Smythe.....Noel Coleman
Captain Ransom.....Hubert Rees
Sergeant-Major Burns.....Esmond Webb
Redcoat.....Tony McEwan
Commandant Gorton.....Richard Steele
Military chauffeur.....Peter Stanton
Military Policeman.....Pat Gorman
Lieutenant Crane.....David Valla
German soldier.....Bernard Davies
Lieutenant Lucke.....Gregg Palmer
von Weich.....David Garfield
War Chief.....Edward Brayshaw
Sergeant Thompson....Bill Hutchinson
Corporal Riley.....Terry Adams
Leroy.....Leslie Schofield
Scientist.....Vernon Dobtcheff
Harper.....Rudolph Walker
Alien guard.....John Atterbury
Spencer.....Michael Lynch
Russell.....Graham Weston
Security Chief.....James Bree
Alien technician...Charles Pemberton
Moor.....David Troughton
War Lord.....Philip Madoc
Du Pont.....Peter Craze
Arturo Villar...Michael Napier-Brown
Petrov.....Stephen Hubay

Stuntmen.....Peter Diamond
Gerry Wain, Del Watson
Walk-ons.....Alistair Meldrum
Allan Travell, Patrick Scott
Ken Fraser, David Billa
David Melbourne, Derek Hunt
Eden Fox, Paul Phillips
Tom O'Leary, Alex Hood
Roy Brent, Keith Ashley
Bill Hughes, James Haswell
Derek Crick, Douglas Roe
Reg Dent, Emmett Hennessey
Roger Howton, Tom Laird
Royston Farrell, Ray Cornell
Bruce Wells, Terry Munro
Bill Richards, Bud Castleman
Steve Pokol, Alf Coster
Lee Kenton, Paul St. Clair
Terry Sartain, Ian Munro
Johnny Scripps, David Cannon
Arthur Howell, Gary Dean
Andrew Andreas, Denis Balcombe
Patrick Milner, Martin Lyder
John Spradbury, Peter Kaukus
Leslie Bates, Les Conrad
Phil Lundgren, Ron Conrad
George Howse, Neville Simons
Louis Berkman, Bob Wilyman
Barry Kennington, Jim Delaney
Brian Nolan, Harry Tierney
Bill Strange, Clive Rogers
Roger Graham, Cy Wallis
Richard King, Raoul Skinner
Derek Calder, Terence Denville
Tony Starr, Roger Charles
Hein Viljoen, Joe Santo
John de Marco, Chris Achilles
Steve Emerson
Stan Simmons

* See page "50-24" for final episode and Technical Credits.